



The Gramophone Shop, Inc.

Record Supplement

for

July, 1942

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D	Decca	PAR	Paraclete
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GSV	GramophoneShop "Varieties"	T	Telefunken
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Vol. V

Record Supplement for July, 1942

No. 7

Beginning with this issue, the reviews in the GRAMOPHONE SHOP RECORD SUPPLEMENT will be written by Herbert Weinstock. Mr. Weinstock is replacing George Clark Leslie, now serving in the United States Army.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: *Fidelio*—Mir ist so wunderbar, Act I & Er sterbe, doch er soll erst wissen, Act II. Side 1: Erna Berger (soprano), Henrietta Gottlieb (soprano), Marcel Wittrisch (tenor), and Willi Domgraf-Fassbaender (baritone). Side 2: Henrietta Gottlieb (soprano), Walther Ludwig (tenor), Willi Domgraf-Fassbaender (baritone), and Walther Grossmann (bass). Both with the Berlin State Opera Orchestra, conducted by Fritz Zweig. 12" imported record (2 sides) No. G-DB4417; price \$2.62.

The two magnificent quartets from Beethoven's only opera are superbly sung and flawlessly recorded on this imported disc. The subdued and lyric duet from Act I is highlighted by the wonderful singing of Erna Berger, one of the greatest of modern sopranos. The more tempestuous duet from Act II, with its hints of the "*Leonora*" *Overtures* Nos. 2 and 3, is perhaps most notable for the equally admirable artistry of Willi Domgraf-Fassbaender. The supply of this record is limited, and we list it at this time for devotees of *Fidelio* and fine singing. It is ensemble singing of rare beauty and recording of the first class.

BEETHOVEN: Symphony No. 5, C minor, Opus 67. Queen's Hall Orchestra, conducted by Sir Henry J. Wood. Four 12" records (8 sides) Nos. D-G25707/10; price \$3.00.

Because the unceasing interest in Beethoven's *Fifth Symphony* has recently been even more active than usual, we re-list Sir Henry J. Wood's fine reading of it. The high quality of the conductor's work and the relatively low price of the four records make this version of the Fifth an exceedingly good buy.

BEETHOVEN: Symphony No. 8, in F major, Opus 93. Arturo Toscanini and the NBC Symphony Orchestra. Three 12" records (6 sides) in Set VM-908†; price complete with album \$3.67.

That this is one of the most delightful of the "nine" has long been a commonplace. If we are ever likely to tire, for a time, of Beethoven at his mightiest, we can always turn to his lighter moods in the First, Second, Fourth, and Eighth for refreshment and revivification.

Toscanini is, in addition to being a great conductor, a legend. His performances, and particularly his perform-

ances of Beethoven, are considered by many to be beyond criticism, and surely beyond cavil. This new recording is Toscanini to the life, and if that is all that is required no more need be written (or read). But it appears to one listener that this is far from a perfect or irreplaceable reading of the Eighth. The maestro seems to drive his orchestra too hard, to be snappish to the verge of brutality in music that requires less tension and less muscular impulse. His way of playing the Eighth is unquestionably exciting. Not everyone will agree, however, that excitement should be a chief, or even a noticeable, component of its performance.

Two other excellent recordings of the Eighth are current. Victor already had one by Koussevitzky and the Boston Symphony (VM-336†); Columbia has Felix Weingartner and the Vienna Philharmonic (CM-292†). As so often happens, the Boston men carry off all honors for richness and purity of tone. But no recent recording so perfectly catches the gaiety and ebullience of the Eighth as Weingartner's.

The Victor recording engineers have worked well on the Toscanini recording. Nevertheless, it lacks the acoustic roundness and fullness of the Weingartner set. To hazard a guess, intense admirers of the *Eighth Symphony* will want the Weingartner set, while Toscanini fans will be faced with no choice.

BRAHMS (JOHANNES)

BRAHMS: *Hungarian Dances Nos. 1, 2, & 7.* Indianapolis Symphony Orchestra, conducted by Fabien Seitzky. 12" record (2 sides) No. V-118223; price \$1.05.

All three of these *Hungarian Dances* have been recorded in their orchestral versions many times before. Perhaps widespread demand called for their re-recording. However, this is by no means the definitive version. The Indianapolis Symphony is constantly improving, and Mr. Seitzky conducts with a practiced, if not inspired, hand. No information is given as to where the recording was made, but it seems to have been in a hall not entirely suited to the purpose. For there is a muffled deadness to the orchestral volumes that does not deal well with the spirited Brahms trifles. Otherwise the recording is satisfactory.

DEBUSSY: *Les Collines d'Anacapri.* See **COLLECTIONS**—Oscar Levant in a Recital of Modern Music.

DEBUSSY: *Jardins sous la pluie.* See **COLLECTIONS**—Oscar Levant in a Recital of Modern Music.

FELMAN: *Boots.* See **COLLECTIONS**—Nelson Eddy in Concert Favorites.

GERSHWIN: *Preludes for Piano.* See **COLLECTIONS**—Oscar Levant in a Recital of Modern Music.

GLUCK

(CHRISTOPH WILLIBALD VON)

GLUCK: *Orfeo ed Euridice—Che faro senza Euridice, At III (or IV) & Chiamo il mio ben così, Act I.* Margarete Klose (mezzo-soprano, in German), with Berlin State Opera Orchestra, conducted by Bruno Seidler-Winkler. 12" imported record (2 sides) No. G-DB4531; price \$2.62.

The arguments for and against translating librettos into the language of the country where an opera is being sung are numerous. If a detailed understanding of the text be considered essential—and if audiences cannot be expected to study a two-language libretto before attending a performance—then those who favor translation are right. But if the music be the most important of the several components of an opera, then those who condemn translation are right. Good as Calzabigi's text for *Orfeo ed Euridice* is, Gluck's music is better. It is an opera, furthermore, exceedingly easy to follow in Italian (or in French, to which Gluck himself later reset it). To sing it in German—or English, or Russian—and therefore to change Gluck's carefully selected accents and quantities, is to distort the music. If any artist can rise above the handicap of singing in German music conceived to the stresses of a Latin language, it may be Margarete Klose. She is a very great singer, and this is an excellent example of her art. The recording is of almost photographic fidelity. As an example of fine singing expertly recorded, it can be recommended unreservedly.

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of
THE GRAMOPHONE SHOP
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MUSIC

READY ABOUT AUGUST 1st, 1942

List Price — \$3.50

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In May, we announced the 1942 edition of THE GRAMOPHONE SHOP ENCYCLOPEDIA OF RECORDED MUSIC in a special brochure. As stated then, the special pre-publication price, good until publication day, is \$2.50. We have found it necessary to make last-minute additions to the ENCYCLOPEDIA, and publication date has therefore been advanced to August 1st. We wish to state that this special offer will be withdrawn on that date, after which the price of the ENCYCLOPEDIA will be \$3.50.

This is a completely revised book, which takes full advantage of modern scholarship and practice. The newly designed typography has already drawn much favorable comment, and every serious effort has been made to assure the maximum of readability and ease of reference.

Your early order is advisable. At the special pre-publication price of \$2.50 (add local sales tax), this essential reference book is a true bargain. The 1942 ENCYCLOPEDIA is unique in inclusiveness, accuracy, and usability. In the field of good recorded music, it supersedes every other book.

GRIEG (EDVARD HAGERUP)

GRIEG: Concerto in A minor for Piano and Orchestra, Opus 16. Artur Rubinstein (pianist), with the Philadelphia Orchestra, conducted by Eugene Ormandy. Three 12" records (6 sides) in Set VM-900†; price complete with album \$3.67.

The instant question about this new version of the Grieg *Concerto* regards the performance and recording in comparison with the Gieseeking-Berlin State Opera Orchestra version (CM-313†). It is a particularly difficult comparison to make. Gieseeking is not perfectly at home in nineteenth-century music of the Titan-virtuoso sort, and tends to play up the poetic and pathetic aspect of this *Concerto* at the expense of its fireworks. Rubinstein, entirely at home in the pyrotechnics, is perhaps a trifle stiff and unyielding in the lyric and plaintive passages. Both give generally magnificent, legitimate — but different — performances. Both are excellently recorded, Rubinstein with more sheen and glitter than Gieseeking, partly because he is using a more brilliant piano. So far the choice is unmakeable. But when it comes to comparing the orchestral accompaniment, the vast superiority of the Philadelphia Orchestra (at least, as recorded here) settles the point. Every lover of this *Concerto* will wish to add Rubinstein to Gieseeking. But if he can have only one recording, probably he will end by choosing Rubinstein. It is interesting to note that the Gieseeking recording occupies seven 12" sides, the Rubinstein only six 12" sides. Whether this is due to cuts in the Rubinstein performance, a difference in tempo, or the squeezing of more grooves onto a record-side we have not had time to determine as the SUPPLEMENT goes to press, as the sample records arrived very late.

Here is a most ingratiating, and at times exciting, piano concerto played with superb assurance and understanding and blazingly recorded. It proves again that Grieg, like Tchaikovsky, can outlive the worst that popular "arrangers" can do.

JELOBINSKY: Etudes. See **COLLECTIONS—Oscar Levant in a Recital of Modern Music.**

KALMAN (EMMERICH)

KALMAN: Countess Maritza—Play Gypsies, Dance Gypsies & Czardas; Sari—Love's Own Sweet Song & LEHAR: Paganini—Love is Like a Breeze in May. James Melton (tenor) with Victor Symphony Orchestra, conducted by Don Vorhees. 12" record (2 sides) No. V-118224; price \$1.05.

Mr. Melton sings these unquenchable favorites of Viennese operetta in a throaty and, at times, painfully forced manner. His diction and enunciation are along traditional Irish lines, not a requisite for English translations of German words. It is interesting to note that the translation of the Léhar selection is by Robert Simon, music critic of *The New Yorker*. The recording is overbrilliant and noisy.

KEEL: Trade Winds & Mother Carey. See **COLLECTIONS—Nelson Eddy in Concert Favorites.**

KERN (JEROME)

KERN: Scenario for Orchestra on Themes from Show Boat. Janssen Symphony of Los Angeles, conducted by Werner Janssen. Three 12" records (6 sides) in Set VM-906†; price complete with album \$3.67.

The sample records of this set arrived both late and broken. It will be reviewed in the August SUPPLEMENT. The composition, as heard in concert performances, has seemed rather like a collection of pretty girls overdressed. However, the simple beauty of Kern's finest songs probably has a vitality even he cannot destroy.

LEHAR: Paganini—Love is Like a Breeze in May. See **KALMAN: Countess Maritza—Play Gypsies, Dance Gypsies; Czardas & Sari—Love's Own Sweet Song.**

LEVANT: Sonata. See **COLLECTIONS—Oscar Levant in a Recital of Modern Music.**

MASSENET (JULES)

MASSENET: Le Cid—Pleurez, mes yeux, Act III & Hérodiade—Il est doux, il est bon, Act 1. Suzanne Sten (mezzo-soprano, in French), with Columbia Opera Orchestra, conducted by Erich Leinsdorf. 12" record (2 sides), No. C-71368D; price \$1.05.

Although described on the record label simply as a soprano, Miss Sten is a mezzo. Her voice is richly sensuous, capable of fine graduations from pianissimo to fortissimo, and consistently pleasant to hear. She sings the ever-popular arias from *Le Cid* and *Hérodiade* with little of the lachrymose style many singers deem necessary for Massenet. She takes the implicit emotions of the arias into account, but does not overdo them. Her voice has been expertly recorded, and this disc would merit nothing but praise (for transposition down a key or so does no harm) were Mr. Leinsdorf's accompaniments more appropriate. He lacks the Gallic touch that alone can give the otherwise

paste jewels of Massenet the brilliance of conviction. Despite the heavyhandedness of the orchestral background, however, this record is welcome as a lavish display of Miss Sten's rich, warm voice. Among older recordings of *Il est doux*, an honored place goes to that by Maria Jeritza (V-6604), who sang it in the original key and with singular purity of tone.

MEYERBEER (GIACOMO)

MEYERBEER: Dinorah (Le Pardon de Ploërmel)—Ombre légère ("Shadow Song"). Lily Pons (soprano) with Victor Symphony Orchestra. 12" record (2 sides) No. V-118225; price \$1.05.

Tackling one of the warhorses of the coloratura-soprano repertoire, Miss Pons makes little or nothing of it. When the theme is first stated, she makes it sound pleasantly like the frothy waltz tune it is. But when Meyerbeer begins to vary it with set pieces, giant crackers, and squibs, she is not equal to his pace. She is forced into beginning each new note with an H-sound, and into rushing up and down on ladders of tones that have no musical value whatever. It is to be assumed that this recording was made earlier than Miss Pons' Columbia recording (in CM-505†, reviewed in the June SUPPLEMENT). The best version remains Galli-Curci's (V-1174) in Italian.

MOZART (WOLFGANG AMADEUS)

MOZART: Le Nozze di Figaro—Se vuol ballare & Non plu andrai. See COLLECTIONS—Nelson Eddy in Concert Favorites.

MOZART: Symphony No. 38, in D major ("Prague"), K. 504. London Philharmonic Orchestra, conducted by Sir Thomas Beecham. Three 12" records (6 sides) in Set CM-509†; price complete with album \$3.68.

When a major composition by Mozart is played by an excellent orchestra, conducted by one of the two or three great living conductors, and recorded with full modern technical resource, the result is likely to be the gramophone at its best. Every one of the necessary elements is present in this recording of Mozart's "Prague" Symphony. Beecham's delineation of this music is so good as to be miraculous, and the recording technicians have preserved

its finest details. Columbia is currently to be congratulated for having nine Mozart symphonies conducted by Beecham on its lists.

The "Prague" Symphony is so called because, though composed in Vienna in 1786, it was first performed in Prague in 1787 when Mozart went there to conduct *Le Nozze di Figaro* and received the contract to compose *Don Giovanni*. Beginning with a slow introduction, proceeding along airy and spacious lines, it is a wholly satisfying work. That it has sometimes been described as a bridge between Mozart's earlier symphonies and the three magnificent ones with which he ended his career detracts nothing from its own intrinsic loveliness. As performed and recorded here, it is again a musical event of the first importance. Choice between this Beecham recording of the "Prague" Symphony and the one by the Vienna Philharmonic Orchestra, conducted by Bruno Walter (VM-457†), depends on personal preference, as the engineers work marvels on both. Beecham's interpretation is strictly classical, light as to touch, and resiliently strict as to tempo. Walter's is a shade romantic, and tends to small distortions of tempo for emotional effect. Simon-pure Mozartians are likely to prefer Beecham.

RAVEL (MAURICE)

RAVEL: Le Tombeau de Couperin. Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. Two 10" records (4 sides) in Set CM-222†; price complete with album \$2.10.

During the First World War, Ravel composed a suite of six piano pieces (*Prélude, Fugue, Forlane, Rigaudon, Menuet, Toccata*), each one dedicated to the memory of one or more French soldiers killed in battle. The individual pieces were conceived in forms common to the period of Couperin, a stylistic era with which Ravel had obvious spiritual affinity despite the modern texture of his harmony and orchestration. In 1919, he orchestrated all except the second and sixth sections of the suite.

It is to be doubted that Mitropoulos is an ideal conductor for music so restrained in idiom and classically cool in texture. His wayward tempos, apparently unmotivated jerkiness of volume, and emotional stress destroy this music's unique reason for existence. Although Columbia has given his reading of *Le Tombeau de Couperin* adequate recording, those who value musical fidelity above fidelity of reproduction will prefer the recording by the Paris Con-

servatory Orchestra, conducted by Piero Coppola (V-12320/1). Part of the superiority of the Coppola version lies in its consisting of two twelve-inch records. Indeed, this reviewer cannot help wondering whether the extraordinary speed with which Mitropoulos conducts the four pieces—and the *Forlane* in particular—was not dictated by a desire to save material and crowd the suite onto four ten-inch sides.

RAVEL: Sonatine. See **COLLECTIONS** — Oscar Levant in a Recital of Modern Music.

ROBINSON: Water Boy. See **COLLECTIONS** — Nelson Eddy in Concert Favorites.

ROSSINI: La Danza. See **WIENIAWSKI-Kujawiak**.

SAINT-SAENS (CHARLES-CAMILLE)

SAINT-SAENS: Wedding Cake. Janine Weill (pianist) with the Orchestre Poulet, conducted by Gaston Poulet, 10" imported record (2 sides) No. D-MF176; price \$1.05.

In 1886, the staggeringly prolific Saint-Saëns tossed off a waltz-caprice for piano and string orchestra under the singular title of *Wedding Cake*. It is light music of the sort to which Saint-Saëns was always able to lend factitious brilliance. Mlle Weill and the Poulet strings play it with the requisite dash. The recording is good.

SCRIABIN (ALEXANDER)

SCRIABIN: Sonata No. 6, Opus 62. Emma Criscuolo Gagliardi (pianist). Two 10" records (4 sides) Nos. PAR-19/20; price \$2.64.

Beginning with his *Sixth Piano Sonata*, Scriabin abandoned the use of key signatures. His admirers, who are many and vociferous, say that at the same time he began to leave run-of-the-mill tradition behind and to achieve in his music unique expressions of mystic spirituality. His detractors, more in number but less vocal, think that, instead, he took off from the earth into empyrean regions of incense and nonsense. Here, be that as it may, well played and well enough recorded, is a major example of his later style. No student of the evolution of modern piano music—in which Scriabin was a major figure—will want to overlook it.

SCRIABIN: Two Etudes No. 1 & No. 2. National Symphony Orchestra, conducted by Hans Kindler. 12" record (2 sides); No. V-118150; price \$1.05.

On examination, the two unidentified Scriabin *Etudes* played on this record turn out to be the one in *D sharp minor*, Opus 8, No. 12, and that in *C sharp minor*, Opus 2, No. 1. Although the very essence of this music is its pianistic quality, they have been transcribed for orchestra by LaSalle Spier. The point is not that the orchestration is bad—it is probably as good as any orchestration of a truly pianistic piano piece can be. The point is that the music, charming and memorable in its original version, is meaningless as played by orchestra. The National Symphony produces pleasant sounds, which have been well preserved in the recording.

SHOSTAKOVICH: Prelude in A minor. See **COLLECTIONS**—Oscar Levant in a Recital of Modern Music.

SHOSTAKOVICH: Polka from The Age of Gold. See **COLLECTIONS** — Oscar Levant in a Recital of Modern Music.

STOCK: Route Marchin'. See **COLLECTIONS** — Nelson Eddy in Concert Favorites.

STRAUSS (JOHANN 2nd)

STRAUSS: Carnaval de Vienne (arr. Rosenthal). Moriz Rosenthal (pianist). 12" record (2 sides) No. V-118175; price \$1.05.

Moriz Rosenthal studied with Mikuli, Joseffy, and Liszt—and is still to be heard, playing in the manner the nineteenth-century piano giants had. This recording was made in Europe, however, more than six years ago. It is an astonishing performance of the virtuosic type. The music is Rosenthal's own paraphrase of Strauss waltzes, including bits of several. Side 2 of the record is almost wholly made up of variants of the sweeping waltz from *Die Fledermaus*. The recording, though hardly equal to what is being done today, is more than adequate. It is not improbable that, in their lighter moments, Liszt, Anton Rubinstein, and D'Albert sounded like this.

STRAUSS: The Gypsy Baron—Treasure Waltz. Pittsburgh Symphony Orchestra, conducted by Fritz Reiner. 12" record (2 sides) No. C-11800D; price \$1.05.

The popular *Schatz-Waltzer* from Strauss' operetta *Die Zigeunerbaron* (1885) is given a persuasively lilting performance by Fritz Reiner. The Pittsburgh Symphony Orchestra is fully capable of responding to his understanding interpretation of this light and charming music, and the recording is excellent. Like the Reiner-Pittsburgh Symphony disc of *Wiener Blut* (C-11579D), this is an essential record for admirers of the Waltz King.

STRAUSS: *Three Delightful Waltzes*. Vienna Philharmonic Orchestra, conducted by Clemens Krauss. Three 12" records (6 sides) in Set VM-907†; price complete with album \$3.67.

To be in the August SUPPLEMENT. The sample records have not been received as this issue goes to press. The waltzes included are *Liebeslieder*, Opus 114, *Morgenblätter*, Opus 279, and *Die Fledermaus—Du und du*.

WAGNER (RICHARD)

WAGNER: *Die Walküre—War es so schmachlich*, Act III, Scene 3. Martha Fuchs (soprano) and the Berlin State Opera Orchestra, conducted by Bruno Seidler-Winkler. 12" imported record (2 sides) No. G-DB4555; price \$2.62.

Brünnhildes Bitte, minus the interjections of Wotan, is here sung with tonal opulence and full comprehension of the text and music by one of the leading Wagnerian sopranos of our time. Miss Fuchs does not struggle with this music; she sings it as though she were Brünnhilde and this were her own speech. The recording is well-focused and brilliant.

WIDOR (CHARLES-MARIE)

WIDOR: *Toccata from Symphony No. 5*. Charles-Marie Widor at the organ of Saint-Sulpice, Paris. 12" imported record (2 sides) No. G-DB4856; price \$2.62.

This disc, technically all but equal to the best recordings of church organs, is one movement of the fifth of the organ suites that Widor denominated symphonies. The composition and the performance are alike grandiose. If you enjoy wallowing in wave after wave of organ-sound, it is here supplied by one of the greatest of modern organists. Musical opinion today tends to regard Widor, who died in 1937, as a performer of more significance than his compositions. Granted his intentions, there is no doubt that he plays magnificently.

WIENIAWSKI (HENRI)

WIENIAWSKI: *Kujawiak* (arr. Kiepura) & Rossini: *La Danza*. Jan Kiepura (tenor, in Polish and Italian respectively), with Otto Herz and Wolfgang Rebner (pianists). 10" record (2 sides) No. C-17332D; price 79c.

Mr. Kiepura sings his own arrangement for voice and piano of Wieniawski's *Kujawiak*, originally the *Mazurka in A Minor*, Opus 3, for violin and piano, and the ubiquitous Rossini setting of Count Carlo Pepoli's *Tarantella Napolitana*. His once-luscious voice, having been subjected to many years of ill-advised forcing, no longer responds to all his excessive demands on it. His musical taste is for vulgar and underlined display. His accompanists, who are excellent, deserve better of him. The recording is cruelly faithful.

WOLF (HUGO)

WOLF: *Volume Five of the Hugo Wolf Society*. Six 12" imported records (12 sides) Nos. G-DB2703/8; price complete with album \$15.72.

The songs and artists represented in this remarkable volume are:

Mühevoll komm' ich und beladen (*Spanisches Liederbuch*) — Elisabeth Rethberg (soprano) and Coenraad V. Bos (piano).

Auf dem grünen Balkon & Treibe nur mit Lieben Spott (*Spanisches Liederbuch*) — Gerhard Hüsch (baritone) and Hanns Udo Müller (piano).

Trau' nicht der Liebe, mein Liebster & Sie blasen zum Abmarsch (*Spanisches Liederbuch*) — Ria Ginster (soprano) and Gerald Moore (piano).

Bitterolf (Scheffel) & *Seufzer* (Mörike) — Herbert Janssen (baritone) and Michael Raucheisen (piano).

Gebet & Auf ein altes Bild (Mörike) — Herbert Janssen (baritone) and Coenraad V. Bos (piano).

An die Geliebte (Mörike) — Herbert Janssen (baritone) and Coenraad V. Bos (piano).

Verborgenheit (Mörike) — Herbert Janssen (baritone) and Michael Raucheisen (piano).

Denk' es, o Seele! & Bei einer Trauung (Mörike) — Herbert Janssen (baritone) and Michael Raucheisen (piano).

Ein Stündlein wohl vor Tag & Elfenlied (Mörike) —
Ria Ginster (soprano) and Michael Raucheisen
(piano).

Wie glänzt der helle Mond (Keller) — Alexander
Kipnis (bass), with piano.

Cophitisches Lied I (Goethe) — Alexander Kipnis (bass)
and Gerald Moore (piano).

Der Musikant, Der Soldat I & Der Schreckenberger
(Eichendorff) — Alexander Kipnis (bass) and Gerald
Moore (piano).

Little more need be said to recommend this volume to
enthusiasts for the subtle art of Hugo Wolf and the prac-
tice of beautiful singing. The accompanying booklet, by
Ernest Newman, includes an essay on "Declamation" and
Form in Wolf and notes on each song — German text,
English translation, and musical analysis. We re-list this
limited, imported volume at this time because we have
a small supply on hand.

WOLFE: *Short'nin' Bread*. See **COLLECTIONS** —
Nelson Eddy in Concert Favorites.

COLLECTIONS

NELSON EDDY IN CONCERT FAVORITES.

Nelson Eddy (baritone) with orchestra conducted
by Robert Armbruster. Four 10" records (8 sides) in
Set CM-507; price complete with album \$3.68.

The eight selections in this album are:

KEEL: Trade Winds.

KEEL: Mother Carey

WOLFE: *Short'nin' Bread*

ROBINSON: Water Boy

STOCK: *Route Marchin'*

FELMAN: *Boots*

MOZART: *Le Nozze di Figaro* — *Se vuol ballare*, Act
I (in Italian)

MOZART: *Le Nozze di Figaro* — *Non più andrai*, Act
I (in Italian)

To mention the most important selections first, Mr. Eddy
sings the two Mozart arias easily and with sensuous tone.
No one who has heard them sung by artists with insight
into their meaning, however, will value Mr. Eddy's flat,
uncomprehending way of setting them forth. The eight
songs with English words are, except for *Water Boy*, en-
core ballast. *Water Boy*, which Paul Robeson knows how

to lend dignity and pathos, is, in Mr. Eddy's hands, just
one more song. The two *Salt Water Ballads* by Frederick
Keel are settings of poems by Masfield, while Stock's
Route Marchin' and Hazel Felman's *Boots* make use of
Kipling texts. Lightweight music, they are sung with more
supposed expression, but no more musicianship, than the
Mozart arias. Mr. Eddy's voice is in good condition, and
the accompaniment and recording are adequate. Those to
whom Mr. Eddy's appearance and personality make up
for his musical deficiencies will unquestionably wish to
add these *Concert Favorites* to their collection.

OSCAR LEVANT IN A RECITAL OF MODERN

MUSIC. Oscar Levant (pianist). Four 10" records (8
sides) in Set CM-508; price complete with album \$3.68.

The eleven selections in this album are:

GERSHWIN: *Preludes for Piano* (3)

DEBUSSY: *Les Collines d'Anacapri* (from *Préludes*,
Vol. I)

DEBUSSY: *Jardins sous la pluie* (from *Estampes*)

JELOBINSKY: *Etudes Nos 1 & 2* (Opus 19)

SHOSTAKOVICH: *Prelude in A minor* (Opus 34,
No. 2)

SHOSTAKOVICH: *Polka from The Age of Gold*

RAVEL: *Menuet from Sonatine*

LEVANT: *First Movement of Sonata*

It was inevitable that Oscar Levant's fame as a living
encyclopedia of music, author, and national character would
eventually place his name in record catalogues. His debut
as a recording artist is made in an album that can only
be called a hodgepodge. He appears to be at his best in
the Gershwin *Preludes* which require little subtlety (and
none of the extra notes he inserts). He does well enough
by the trivia of Shostakovich and Jelobinsky (Valery Vik-
torovich Jelobinsky, a Soviet composer born in 1911). The
single jazzy movement from Mr. Levant's own *Sonata* he
may be taken to give an authentic reading. But the two
pieces by Debussy and the Ravel excerpt are played very
badly indeed. The poetry that Casadesus, Gieseking, and
a half dozen other pianists know how to extract from this
French piano music is slaughtered by his brash tone, utter
disregard for agogic and tempo indications, and entire lack
of subtlety. It is sad that the superior recording given to
this melange could not have been applied to better purposes.

TRADITIONAL

COMIN' THRO' THE RYE & OFT IN THE STILLY NIGHT. Maggie Teyte (soprano) with Gerald Moore (pianist). 10" imported record (2 sides) No. G-DA1804; price \$2.10.

The unique art of Maggie Teyte is here found applied to two anonymous songs (the words of *Oft in the Stilly Night* are by Moore) that are frequently thought of as true folksongs. Miss Teyte's purity of tone and deep simplicity of conception provide perfect renditions of both songs. It is interesting to note that these songs were encore favorites of Mary Garden, whose devotion to Debussy and other recent French composers Miss Teyte has closely paralleled. Comparisons between the two eminent Scots-women are unnecessary, for each has revealed wholly unique capabilities in the difficult field of nineteenth- and twentieth-century French vocal music. It is a true pleasure to find Miss Teyte excelling also in the projection of such familiar songs as *Comin' Thro' the Rye* and *Oft in the Stilly Night*. Gerald Moore's accompaniments and the HMV recording are models.

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PROTECT-O RECORD ALBUMS provide a wholly new and really valuable way of keeping and protecting your records. They are sturdy twelve-pocket albums. Each pocket is solidly bound around the edges and fitted with a slot through which the record can be put in and taken out. The resulting handsome album

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DICTION

DEWEY AT MANILA (Episode 1 of *History Speaks*). Columbia Players. 10" record (2 sides) No. C-36619; price 53c.

We have been unable to hear this record before sending the SUPPLEMENT to press. Written by Loraine Leopold, and presented by arrangement with Modern Enterprises, Inc., it is an attempt to help children visualize epic moments in our history. It will be followed by *Betsy Ross and the Flag*, *Columbus and His Crew*, and *The Star-Spangled Banner*. All of the episodes are dramatizations of events that have been painted by Joseph Boggs Beale, and a reproduction of the related painting will be contained in the folder that is to accompany each record. To be reviewed in the August SUPPLEMENT.

MINE EYES HAVE SEEN THE GLORY. Helen Hayes (narrator), with the Victor Concert Orchestra, conducted by Roy Shields. Two 12" records (4 sides), in Set VM-909; price complete with album \$2.62.

Sample records of this promising set have not arrived as the SUPPLEMENT goes to press. Miss Hayes' tens of thousands of admirers will want to know that they consist of patriotic hymns and poems recited to musical accompaniments. If we read the announcement correctly, she recites the *Battle Hymn of the Republic* and *The Star-Spangled Banner* to the traditional melodies; *America*, *Pledge to the Flag*, and Walt Whitman's *Beat, Beat, Drums* to special music by Kurt Weill. To be reviewed in the August SUPPLEMENT.

SHAKESPEARE: Macbeth — Letter Scene, Act 1, Scene 5 & Murder Scene, Act 2, Scene 2. Dame Sybil Thorndike and Lewis Casson. 12" imported record (2 sides) No. G-C1991; price \$2.10.

England's foremost tragedienne (who is also a brilliant comedienne) here gives model readings of two familiar scenes from *Macbeth*. She is capably, if not brilliantly, seconded by Lewis Casson. The voices are clearly recorded. Compared with the recent Judith Anderson-Maurice Evans recording of *Macbeth*, this is a literary rather than a theatrical reading.

FOLKSONGS

ENGLISH FOLKSONGS — Nutting time (Suffolk, arr. E. J. Moeran), Dance to Your Daddy (Berkshire, arr. Cecil Sharp), The Captain's Apprentice (Norfolk, arr. Ralph Vaughan Williams), and The Lark in the Morn (Somerset, arr. Cecil Sharp). Marie Howes (soprano) with Frank Howes (pianist). 12" imported record (2 sides) No. D-K949; price \$1.57.

This record represents a stellar collaboration. The melodies and harmonies themselves bring the very atmosphere of rural England. The three arrangers are a trio of England's notable musician-scholars, and the accompanist is a well-known critic and musicologist. The material is so good, the recording so faithful, that Marie Howes' rather uncertain vocal command may be overlooked, particularly as this type of song does not desiderate virtuoso singing.

NEW VICTOR MASTERPIECE SETS ALL AUTOMATIC

Beginning with the July releases, and until further notice Victor has announced that all its Masterpiece sets will be issued only in DM (drop mechanism) couplings. Regarding sets issued earlier than July, Victor announces

that it will have manual couplings only so long as the present supply lasts, after which — for the duration of the war — only DM couplings will be manufactured. Because other manufacturers may continue to issue both manual and drop-mechanism couplings, the SUPPLEMENT will continue to indicate the availability of automatic couplings by the addition of a dagger to the set number, thus CM-509†.

WINSTON CHURCHILL

THE PROGRESS OF THE WAR (War Broadcasts, Vol. 3, March to August, 1941). The Rt. Hon. Winston Churchill, M. P. Eight imported 12" records (16 sides) in Set GM-364; price complete with imported album \$17.85.

The speeches contained in this volume are:

"WESTWARD, LOOK, THE LAND IS BRIGHT"
— April 27, 1941

THE GERMAN INVASION OF RUSSIA — June 22, 1941

THE ATLANTIC CHARTER — August 24, 1941

Were these speeches not vital documents of our fate, they would still be memorable because of the Prime Minister's gritty and eloquent literary style and the frank persuasiveness of his delivery. The recording is wholly up to HMV standards. This album continues the valuable series begun with Mr. Churchill's speeches from May to September, 1940 (GM-348) and those from October, 1940, to February, 1941 (GM-356), both of which albums we have in stock.



POPULAR ALBUMS

ALEC TEMPLETON: An Album of Piano Solos. Alec Templeton (pianist). Three 10" records (6 sides) in Set D-314; price complete with album \$2.10.

Alec Templeton plays the following selections in this new album: *Blues in the Night* (from *Blues in the Night*); a transcription-swing version of the first movement of the *Grieg Piano Concerto*; *Summertime & It Ain't Necessarily So* (from *Porgy and Bess*); *Sleepy Lagoon*; a transcription of the second theme from the first movement of Tchaikovsky's *Sixth Symphony*.

BLUES TILL DAWN. Libby Holman with guitar accompaniment by Josh White. Three 10" records (6 sides), in Set D-316; price complete with album \$2.10.

Libby Holman sings *Baby Baby*; *Fare Thee Well*; *Good Mornin' Blues*; *When the Sun Goes Down*; *House of the Risin' Sun*; *Hansom' Winsome Johnny*; *Old Smoky*. These selections are mostly early blues ballads, though two of them are true folksongs.

"CHIFFON SWING." Meredith Wilson and his Orchestra. Four 10" records (8 sides) in Set D-322; price complete with album \$2.62.

Included in this album are the following: *Sleepy Lagoon*; *Thoughts While Strolling* (from Wilson's own *O. O. McIntyre Suite*); *The Sunshine of Your Smile*; *Every Little Movement*; *L'amour, toujours l'amour*; *Cuddle Up a Little Closer*; *Minute Waltz* (a transcription of Chopin's *Valse in D flat major, Op. 64, No. 1*); *Dance of the Mirlitons* (from Tchaikovsky's *Nutcracker Suite*).

"DEAR MR. PRESIDENT." The Almanac Singers, directed by Earl Robinson. Three 10" records (6 sides) in Set K-111; price complete with album \$2.89.

This album, directed by the composer of *Ballad for Americans*, contains the following propaganda ballads: *"Dear Mr. President,"* *Belt Line Girl*, *Round, Round Hitler's Grave*, *Side by Side*, *Deliver the Goods*, and *The Sinking of the Reuben James*.

HAZEL SCOTT: Piano Solos, Volume 2. Hazel Scott (pianist). Three 10" records (6 sides) in Set D-321; price complete with album \$2.10.

Hazel Scott continues her recordings with: *Hazel's Boogie Woogie*; *Blues in B Flat*; *Embraceable You* (from *Girl Crazy*); *Three Little Words* (from *Check and Double Check*); *Dark Eyes*; *Hallelujah!* (from *Hit the Deck*).

PORGY AND BESS: Selections, Volume 2. Cast of the New York production, conducted by Alexander Smallens. Three 10" records (6 sides) in Set D-283; price complete with album \$2.89.

In this album, which includes *A Woman is a Sometime Thing*; *It Takes a Long Pull to Get There*; *What You Want Wid Bess?*; *Strawberry Woman's Call*; *Crab Man's Call*; *I Loves You, Porgy*, and *There's a Boat Dat's Leavin' Soon for New York*, the remarkable negro stars, assisted by the Eva Jessye Choir, continue to make *Porgy and Bess* memorable. Especially to be noted are William Woolfolk's projection of the *Crab Man's Call* and Avon Long's singing in *There's a Boat Dat's Leavin' Soon for New York*.

WALT DISNEY ALBUM: Best Remembered Songs from the Famous Walt Disney Short Subjects and Feature Length Cartoons. Nat Brandwynne and his Orchestra. Four 10" records (8 sides) in Set D-243; price complete with album \$2.62.

This album contains eighteen of the pert, apt tunes that have materially helped such Disney delights as *Three Little Pigs*, *Puppy Love*, *The Pied Piper*, *Funny Little Bunnies*, and *Peculiar Penguins*. It also contains the best numbers from *Dumbo*.

YANK AND CHRISTOPHER COLUMBUS. Lee J. Cobb (narrator), with orchestral accompaniment. Two 10" records (4 sides) in set K-C2; price complete with album \$2.10.

In this recording, Lee J. Cobb recites a patriotic prose ballad by Harry Granick (not exactly the one printed on the inside cover of the album) to music by Alex North. Lan Adomian conducts. Perhaps this will appeal to children and will be used in schools. It has no appeal for adults.

DISCONTINUED

MASTERPIECE ALBUMS

From time to time, the recording companies cut out sets and single records from their catalogues. From the latest Victor list of such cut-outs we list below six Masterpiece Albums of which we have a small stock on hand. After this limited supply is exhausted, we shall no longer be able to supply them.

WAGNER: *Die Meistersinger—Overture; Die Götterdämmerung—Siegfried's Funeral Music; and Parsifal—Prelude—Orchestral Selections.* Karl Muck and the Berlin State Opera Orchestra. Five 12" records (10 sides) in Set VM-37; price complete with album \$5.77.

DEBUSSY: *Pelléas et Mélisande—selections.* Famous artists of the Opéra and the Opéra-Comique, with orchestra, conducted by Piero Coppola. Four 12" and four 10" records (16 sides) in Set VM-68; price complete with album \$7.87.

BRAHMS: *Piano Music—Ballades Opus 10, Nos. 1 & 2 and Opus 118, No. 3; Hungarian Dances Nos. 6 & 7; Intermezzos Opus 76, No. 7, Opus 118, Nos. 1, 2, 4, & 6; Capriccio Opus 76 No. 8; Romance Opus 118, No. 5; Rhapsodies Opus 79, Nos. 1 & 2; Scherzo Opus 4; Waltzes Opus 39, Nos. 1, 2 & 15.*

Wilhelm Bachaus (pianist). Seven 12" records (14 sides) in Set VM-202; price complete with album \$7.87.

BACH: *Brandenburg Concerto No. 2, in F major; Chorale Prelude—Wir glauben all' an einen Gott; Passacaglia in C minor.* Leopold Stokowski and the Philadelphia Orchestra. Four 12" records (8 sides) in Set VM-59; price complete with album \$5.77.

BRAHMS: *Quartet No. 2, in A major, for piano and strings, Opus 26.* Rudolf Serkin (pianist) and members of the Busch Quartet. Four 12" records (8 sides) in Set VM-346; price complete with album \$4.72.

DEBUSSY: *Twelve Preludes (Book I).* Alfred Cortot (pianist). Five 10" records & one 12" record (12 sides) in Set VM-480. Price complete with album \$5.51.



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